

Portfolio of Recorded Performances and
Exegesis:
The Late Piano Works of Robert Schumann

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ABSTRACT

This doctoral submission consists of 4 CD recordings of my performances of Schumann's piano works (from Opus 72 to the last piece he composed) supported by an exegesis. The works performed and discussed are: *Vier Fugen* Op. 72 (1845), *Vier Märsche* Op. 76 (1849), *Waldszenen* Op. 82 (1848/9), *Bunte Blätter* Op. 99 (1836-49), *Albumblätter* Op. 124 (1832-45), *Drei Fantasiestücke* Op. 111 (1851), *Drei Klavier-Sonaten für die Jugend* Op. 118 (1853), *Sieben Stücke in Fughettenform* Op. 126 (1853), *Gesänge der Frühe* Op. 133 (1853), and the *Geistervariationen* WoO 24 (1854).

Recent scholarship suggests that Schumann's late piano works have been unreasonably neglected. This neglect has been justified by reference to his mental condition, which has often been assumed to have deteriorated as he got older, allegedly affecting the quality of his composition. Empirical evidence from the 1980s onwards supports a burgeoning school of thought that casts misgivings on the once commonly held belief that Schumann's late works are inferior in quality. These recordings provide a fresh interpretation of the material and are intended to contribute towards a 21st century Schumannian renaissance as we approach the 200th anniversary of his birth in 2010.

The exegesis discusses the process of researching, learning, performing and recording these works. Interpretative decisions are described and validated through an examination of the implications of the score, and specific pianistic issues arising through the maturation of Schumann's late style are also discussed. The works have been examined on the basis that historical prejudice may have prevented a fair assessment of the quality of the composer's music of this period.

DECLARATION

I hereby declare that the recorded performances and the supporting exegesis that comprise this submission are my original work.

They contain no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contain no material previously published or written by another person, except where due reference has been made in the text.

I give consent to this copy of the submission being made available for loan and photocopying when deposited in the University Library, subject to the provisions of the Copyright Act 1968. I also give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library catalogue, the Australasian Digital Theses Program (ADTP) and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

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Silver Moon's highly professional CD engineering throughout the recording process is highly respected.

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Masashi Owada's contribution, through his meticulous scanning and outstanding patience deserves the highest respect and admiration.

This project would never have reached completion stage if it were not for the support given by Professor Kim Walker, Principal and Dean of the Sydney Conservatorium of Music. Her belief and encouragement have been an ongoing source of inspiration.

I am indebted to Emeritus Professor Michael Brimer, my former piano teacher and highly respected lifelong friend, for taking the time to proof read many chapters and for his valuable insight.

Special thanks must also go to Associate Professor Kimi Coaldrake for her understanding and support.

I would finally like to extend my gratitude to all my students. Thank you for your understanding. I hope that the outcomes of this research will inspire you all to look at this music with an open mind.

Recorded Performances

CD Number 1

Vier Fugen Op. 72 (1845) 11'55"

(Recorded in Elder Hall, University of Adelaide, July 23, 2008)

Track No. 1	<i>Nicht schnell</i>	3'19"
Track No. 2	<i>Sehr lebhaft</i>	2'38"
Track No. 3	<i>Nicht schnell und sehr ausdrucksvoll</i>	3'09"
Track No. 4	<i>In mäßigen Tempo</i>	2'49"

Vier Märsche Op. 76 (1849) 17'52"

(Recorded in Elder Hall, University of Adelaide, July 23, 2008)

Track No. 5	<i>Mit größter Energie</i>	4'15"
Track No. 6	<i>Sehr kräftig</i>	4'08"
Track No. 7	<i>Lager-Szene. Sehr mäßig</i>	3'44"
Track No. 8	<i>Mit Kraft und Feuer</i>	5'45"

Waldszenen Op. 82 (1850) 23'21"

(Live recording, Sydney Conservatorium of Music, November 13, 2006)

Track No. 9	<i>Eintritt</i>	2'44"
Track No. 10	<i>Jäger auf der Lauer</i>	1'29"
Track No. 11	<i>Einsame Blumen</i>	2'04"
Track No. 12	<i>Verrufene Stelle</i>	3'15"
Track No. 13	<i>Freundliche Landschaft</i>	1'25
Track No. 14	<i>Herberge</i>	2'07"
Track No. 15	<i>Vogel als Prophet</i>	3'23"
Track No. 16	<i>Jagdlied</i>	2'44"
Track No. 17	<i>Abschied</i>	4'10

Total time 53'08"

CD Number 2

Bunte Blätter Op. 99 (1836-49)

35'12"

(Live recording, Sydney Conservatorium of Music, November 13, 2006)

Drei Stücklein

Track No. 1	<i>Nicht schnell, mit Innigkeit</i>	2'30"
Track No. 2	<i>Sehr rasch</i>	1'04"
Track No. 3	<i>Frisch</i>	0'50"

Albumblätter

Track No. 4	<i>Ziemlich langsam</i>	2'00"
Track No. 5	<i>Schnell</i>	0'53"
Track No. 6	<i>Ziemlich langsam, sehr gesangvoll</i>	2'24"
Track No. 7	<i>Sehr langsam</i>	1'33"
Track No. 8	<i>Langsam</i>	1'22"
Track No. 9	<i>Novelette – Lebhaft</i>	2'59"
Track No. 10	<i>Präludium – Energisch</i>	1'17"
Track No. 11	<i>Marsch – Sehr getragen</i>	5'00"
Track No. 12	<i>Abendmusik – Tempo di Minuetto</i>	3'49"
Track No. 13	<i>Scherzo – Lebhaft</i>	4'58"
Track No. 14	<i>Geschwindmarsch – Sehr markiert</i>	4'33"

Albumblätter Op. 124 (1832-45)

31'27"

(Recorded in Elder Hall, University of Adelaide, February 16, 2007)

Track No. 15	<i>Impromptu – Sehr schnell</i>	1'14"
Track No. 16	<i>Leides Ahnung – Langsam</i>	1'25"
Track No. 17	<i>Scherzino – Rasch</i>	1'03"
Track No. 18	<i>Walzer – Lebhaft</i>	1'02"
Track No. 19	<i>Phantasietanz – Sehr rasch</i>	0'57"
Track No. 20	<i>Wiegenliedchen – Nicht schnell</i>	2'35"
Track No. 21	<i>Ländler – Sehr mäßig</i>	1'18"
Track No. 22	<i>Leid ohne Ende – Langsam</i>	3'58"
Track No. 23	<i>Impromptu – Mit zartem Vortrag</i>	1'12"
Track No. 24	<i>Walzer – Mit Lebhaftigkeit</i>	0'52"
Track No. 25	<i>Romanze – Nicht schnell</i>	1'35"
Track No. 26	<i>Burla – Presto</i>	1'39"
Track No. 27	<i>Larghetto</i>	1'03"
Track No. 28	<i>Vision – Sehr rasch</i>	0'52"
Track No. 29	<i>Walzer</i>	1'15"
Track No. 30	<i>Schlummerlied – Allegretto</i>	3'55"
Track No. 31	<i>Elfe – So rasch als möglich</i>	0'30"
Track No. 32	<i>Botschaft – Mit zartem Vortrag</i>	1'26"
Track No. 33	<i>Phantasiestück – Leicht, etwas grazioso</i>	2'30"
Track No. 34	<i>Kanon – Langsam</i>	1'06"

Total time

66'29"

CD Number 3

Drei Fantasiestücke Op. 111 (1851) 10'10"

(Recorded in Elder Hall, University of Adelaide, December 14, 2005)

Track No. 1	<i>Sehr rasch, mit leidenschaftlichem Vortrag</i>	2'27"
Track No. 2	<i>Ziemlich langsam</i>	4'38"
Track No. 3	<i>Kräftig und sehr markiert</i>	3'05"

Drei Klavier-Sonaten für die Jugend Op. 118 (1853) 37'29"

(Recorded in Elder Hall, University of Adelaide, July 23, 2008)

No. 1 Julien zur Erinnerung 8'50"

Track No. 4	<i>Allegro</i>	1'56"
Track No. 5	<i>Thema mit Variationen – Ziemlich langsam</i>	3'06"
Track No. 6	<i>Puppenwiegenlied – Nicht schnell</i>	1'32"
Track No. 7	<i>Rondoletto – Munter</i>	2'16"

No. 2 Elisen zum Andenken 14'05"

Track No. 8	<i>Allegro</i>	7'29"
Track No. 9	<i>Canon – Lebhaft</i>	1'02"
Track No. 10	<i>Abendlied – Langsam</i>	1'39"
Track No. 11	<i>Kindergesellschaft – Sehr lebhaft</i>	3'55"

No. 3 Marien gewidmet 14'34"

Track No. 12	<i>Allegro</i>	6'17"
Track No. 13	<i>Andante – Ausdrucksvoll</i>	2'46"
Track No. 14	<i>Zigeunertanz – Schnell</i>	1'32"
Track No. 15	<i>Traum eines Kindes – Sehr lebhaft</i>	3'59"

Total time 47'39"

CD Number 4

Sieben Stücke in Fughettenform Op. 126 (1853) 17'38"

(Recorded in Elder Hall, University of Adelaide, July 23, 2008)

Track No. 1	<i>Nicht schnell, leise vorzutragen</i>	2'07"
Track No. 2	<i>Mäßig</i>	2'04"
Track No. 3	<i>Ziemlich bewegt</i>	2'49"
Track No. 4	<i>Lebhaft</i>	2'28"
Track No. 5	<i>Ziemlich langsam, empfindungsvoll vorzutragen</i>	3'21"
Track No. 6	<i>Sehr schnell</i>	1'54"
Track No. 7	<i>Langsam, ausdrucksvoll</i>	2'55"

Gesänge der Frühe Op. 133 (1853) 12'50"

(Recorded in Elder Hall, University of Adelaide, December 14, 2005)

Track No. 8	<i>Im ruhigen Tempo</i>	2'22"
Track No. 9	<i>Belebt, nicht zu rasch</i>	2'10"
Track No. 10	<i>Lebhaft</i>	2'44"
Track No. 11	<i>Bewegt</i>	2'32"
Track No. 12	<i>Im Anfange ruhiges, im Verlauf bewegtes Tempo</i>	3'02"

Geistervariationen WoO 24 (1854) 10'57"

(Recorded in Elder Hall, University of Adelaide, December 14, 2005)

Track No. 13	<i>Tema – Leise, innig. Variations 1-5</i>	10'57"
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Total time 41'25"